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that Professor Ouseley has thoroughly considered the interests of those for whom he wrote.

No. 12. *Te Deum* in F. Composed by J. Hamilton Clarke. To those who appreciate what has been called the "good old Ecclesiastical style of service," this *Te Deum* by the talented organist of Queen's College, Oxford, will be a positive boon. For our own part, we do not like it. It is in all probability a mere question of personal taste; but that is our taste. There can be no doubt as to the correctness of its harmonies, and the hand of the learned musician is everywhere apparent. But that is not all we feel inclined to expect in a musical setting of the *Te Deum laudamus*, by a modern composer
(*To be continued.*)

In Thee, O Lord, have I put my trust.

Blessed are they that dwell in Thy house. Two full Anthems for four voices. Composed by Berthold Tours.

If we may look upon these two compositions as ordinary specimens of Mr. Tour's Anthem-writing, we may feel assured that the ranks of Church composers have received a valuable addition. To all appearance, Mr. Tours has been thoroughly saturated in the old Church modes, but, like a strong original thinker, he has made the old school a point of departure, not a resting place. He uses it as a master instead of submitting to it like a slave.

The first of these two anthems is an admirable composition, in every way equal to the works of the best existing Church writers. Of the second we must say we hardly know any modern anthem to compare with it. It is altogether charming. Whether we consider the conception or the construction, the originality of the ideas, or the admirable workmanship, we find it all of a piece, equally excellent throughout. Let our Cathedral authorities get rid of the bald and lifeless productions of the last generation, and substitute such vigorous and hearty productions of our own as these under notice. Then we may, perchance, see a return of that real and hearty devotion, the absence of which has for years been a crying scandal to the English Church.

The Order for the Burial of the Dead. Music by John Goss.

It cannot fail to be in the recollection of all who are interested in the progress of church-music, that Mr. Goss supplied some original compositions for the funeral of the Duke of Wellington, the effect of which on the minds of all who were present at that great national mourning, is a thing impossible to describe. The mourning has to a great extent passed away; but the music written for that mourning remains, and will remain an imperishable monument of its author's genius. Never, perhaps, was there such an instance of old forms re animated with life and beauty as in the Anthem "If we believe that Jesus died;" and it is but repeating an oft-repeated truism to say that had Mr. Goss never written anything more, that one work would have placed him by the side of the greatest of the old masters. But fortunately we are indebted to him for many masterpieces produced since then; amongst which, the Anthems, "Praise the Lord, O my soul," "The Wilderness," and "Brother, thou art gone before us," may be cited as worthy to rank with "If we believe." And no less worthy of its composer is the Burial Service now under our notice. It might have been considered a daring thing to follow in the wake of Croft and Purcell, and with the majority of living musicians it would have been so; but without instituting any comparison between the two settings, we can say in all sincerity, that Mr. Goss has succeeded in producing a work of surpassing beauty. Anything more dignified in its mournfulness, or chastened in its expression of sorrow, it is impossible to imagine. Mr. Goss has evidently been guided by the Christian principle that our sorrow for the dead should not be as that of one having no hope, but that we should solace ourselves with the reflection, that those we have lost have exchanged "the image of the earthy for the image of the heavenly." The thoughts engendered by the examination of a work like this

are almost too deep for words, and certainly too sombre for analysis and discussion in the pages of a periodical. Suffice it then to say that although this is the easiest setting of the Burial Service we have yet seen, it is in no wise lacking in inspiration. Indeed, we think the composer's genius never soared higher than in the movement "I heard a voice from heaven." Incorporated with the music is the text of the entire Service, an advantage which can be thoroughly appreciated by those who know the difficulty of holding the music, a pointed Psalter, and a Prayer Book in the hand together.

Méditation. Mélodie pour le Piano.

La Chute des Feuilles. Nocturne pour Piano.

Both composed by J. Schiffrinacher.

WE have before had occasion to speak of this composer as a writer of graceful pianoforte music, who is not liable to be seized with those spasmodic fits of modulation which so often mar the effect of an otherwise agreeable and unpretentious piece. In the first of these compositions, commencing with a few bars, marked "Religioso," we have a placid subject, in D flat major, accompanied with arpeggios divided between the two hands, the characteristic monotony of which is continued throughout the piece. The melody flows naturally, the passages lie well under the fingers; and the key-note pedal in the last page prolongs the *coda* with good effect. The second piece is, in our opinion, the better of the two. A pleasing *cantabile* subject, in $\frac{3}{4}$ rhythm, contrasts well with a vivacious theme in the subdominant; and on the re-appearance of the original motive, some elegant modifications and embellishments are introduced, thoroughly in character with the simplicity of the melody. Both these pieces are within the grasp of a player of moderate pretension; and will be found useful, both for practice and performance.

Barcarolle, pour Piano.

Bolero, pour Piano.

Both composed by Agnes Zimmermann.

ANYTHING in $\frac{3}{4}$ rhythm, swinging lazily in the melody, (and if in a minor key, so much the better), is supposed conventionally to be a Barcarolle. But in all Miss Zimmermann's compositions which have come before us, there is an individuality so rarely observable in modern pianoforte pieces, that we are inclined to bestow upon them more than an ordinary amount of attention. It is true that the Barcarolle under review commences in a minor key; and that there is an "idleness" about the subject suggestive of a Southern atmosphere; but here its likeness to the hundreds of Barcarolles, which are made to order, ceases; for there is an originality about the theme, and a freshness in the treatment of it, which will recommend it to all pianists who have a sufficient command of their instrument, to throw off this little piece without effort. The change into the major key, at the conclusion, has a good effect. The Bolero, alternating between the minor and major key of A, is full of character; but scarcely, we think, equal in merit to the last-named piece. There is a good point, where the subject is taken in the left-hand, with a semiquaver accompaniment in the upper part; and the fragment of the theme, in the major key, is cleverly worked as a *coda*. These pieces require a well-trained finger, and a certain amount of musical intelligence; qualifications, which we need scarcely say do not fall to the lot of many of the "brilliant performers," whom we are all so constantly condemned to listen to.

Happy Hours. Pianoforte. F. Spindler.

THE composer of this little sketch is well known as an accomplished writer of Pianoforte music; many of his pieces having attained deserved popularity. The trifle before us demands an elastic touch to throw off the arpeggios with sufficient crispness; and the opening theme, in sixths, although not difficult, requires careful and even playing. In a composition of small pretence, we think it a pity that such extensions should be written as occur in the last bar but one of page 5; a passage lying well under